



SPECIAL ORDER EDITION

Gilbert Biberian

Colombine

Suite for Guitar

CHESTER MUSIC

COMPOSER'S NOTE

Colombine (like *Pierrot* for Two Guitars) is a work that combines several possibilities under one cover. Basically it is a collection of easy pieces which are also studies. The work was conceived to be played as a whole, but smaller suites may be formed if desired.

When the pieces are viewed as studies it will be seen that each concentrates on a particular technical problem. They can thus serve as useful teaching material at the same time as introducing students to new idioms. The work is intended for guitarists who have been learning for a minimum of three years.

When the pieces are played as a whole they can form the basis for a performance with a dancer or mime artist. This was how the work was conceived, and in this form it is ideal material for a school project where guitarists can join forces with dance or drama groups. The choreography for the dancers and the story line for the mime are left to the imagination of the participants. As Colombine is a traditional pantomime character, the scope for imaginative play is considerable.

I should like to thank John and Alison Whitworth, John Taylor, Gerald Garcia, and my pupils at Chiswick Music Centre for reading through the piece and discussing it with me. Their help and suggestions, as teachers and students, have been invaluable.

Gilbert Biberian
London, 1982

Index and notes for the guidance of teachers	Page
1. (a) Three-note arpeggios; (b) Three-note chords; (c) Single-note passages for <i>apoyando</i> and <i>tirando</i> .	2
2. (a) Use of the whole tone scale; (b) Intervals: use of fourths and fifths; (c) Repeated notes played with <i>i-m</i> , <i>p-i</i> or <i>p-m</i> ; (d) changes of tempo.	6
3. (a) Further use of fourths and fifths; (b) Rhythm; (c) Three-note groups arpeggiated and sustained — indicated <i>l.v.</i> (<i>laissez vibrer</i>); (d) Passages on the 4th, 5th and 6th strings.	8
4. (a) <i>p-i-m-i</i> arpeggios; (b) Augmented triads; (c) Changes of tempo.	10
5. (a) Repeated notes with <i>i-m</i> for good tone production; (b) <i>Legato</i> playing; (c) Simple contrapuntal ideas; (d) simple homophonic passages.	14
6. (a) Slurs; (b) Including slurs in simple chords.	16
7. (a) The development of <i>apoyando</i> on the treble strings; (b) <i>Apoyando</i> on the bass; (c) <i>Staccato</i> on the bass; (d) Simple three-note chords.	18
8. (a) Mainly four-note chords; (b) Fragmented melodic patterns; (c) Syncopations.	22

to Ingka and Michael Charters
COLOMBINE
 a choreographic suite for solo Guitar

1. PRELUDE

Gilbert Biberian, 1978

II $\text{♩} = 80$ *poco f*

III

II I II *molto rall.* *a tempo*

4 *p* *poco cresc.* *mf*

7 I

10 *mf* *p* *mf*

13 II *mf* *f* *sempre f*

16 *p* *mf* *p*

p i m p i m p
p i m p
p i m p
i p i p m i a m a
p i m i a i m i p
p i m i a i a m
i m a p i m p
p i m p
p i m p

19 *Lento* ♩ = 66
lunga
rall.
mf
p

22

27 *Moderato* ♩ = 100
ritenuto
p
pp
(poco)

33 *Allegro* ♩ = 120
sul ①
f

40 *Moderato* ♩ = 100
p

48 *Allegro* ♩ = 120
f sul ②

in waltz tempo

 $\text{♩} = 120$

55

mf

62

p *mf*

Moderato $\text{♩} = 100$

a tempo

70

poco rall.

dim. *p*

Tempo I^o $\text{♩} = 80$

II

78

mf *f*

83

molto rall. *poco cresc.*

86 *a tempo* II *mf*

89 *f*

92 *subito p* II *rallentando* *mp* *a tempo* *mf*

95 *mf* *mf* *f*

98 II *sempre f* *p* *i m a* *i m*

101 *rall.* *mf* *segue*

♩ = 60

trattenuto *accelerando* *ritardando*

mf *p m i p* *p m i p* *f*

a tempo *accelerando* *a tempo*

mf *p m i p m i* *f* *mf* *f*

ff *f* *ff*

poco accel. *poco rall.*

ff *mf*

a tempo *(slow arp.)*

mp

Allegro ♩ = 120

a mf *m i* *a m* *a mf*

m i *mf* *f*

24 *p* *f* *mp*

28 *f* *mf*

32 *f* *mf*

36 *f* *mf*

40 *p* *mf* *f*

43 *mf* *p* *m* *mf*

47 *Tempo 1°* *accelerando* *ritardando* *a tempo*

50 *accelerando* *a tempo*

Allegro, ♩ = 132

l.v. **f**

12

1 4 1 3 0 0 1 0 3 0

2 0 1

7

3

4/4

17 *p* *i* *m* *i*
3 4 0 2

3 4 0 2

3 4 0 3 4 0 3 4 0 3 4 1

l.v.

p *i* *m* *p* *i* *m* *p* *i* *m*
(*l.v.*)

21

(ord.) sul ④

25 *pont.* *sul* ⑤

28 *ord.* *I* 3 4 0 3 4 0 3 4 1 3 4 1 *p i m p i m p i m p i m i m* *sul* ⑥

33 *p i m* *(l.v.) f* *sul* ⑥

38 *ord. (non l.v.)*

43 *a m p i m i m p m*

47 *p i m p i m p i m p i m* *V*

51 *ff* *f* *Cadenza freely* *♩ = 120 ca.* *1 3 2 1 2 3 0 2 3 0 3 0*

54 *1 3 2 1 2 3 0 2 1 3 1 0 3 0* *attacca*

Allegro $\text{♩} = 100-120$

II 0 0 0 1 0 0 0 3 0 0 0

p i m i *p* i m i *fp*

p 0 0 0 *mf* il canto

4

V

7 IV V 0 0 0

p i *p* m i *l.v.*

10 IV 0 0 0

p i m i *p* i m i *mf*

13 VI IV

l.v.

16

l.v.

19 II III

28 0 2 0 poco rall. - - - - - a tempo

34

④

⑤

⑥

37

l.v. 3 2 1 -3 -2 -1 6 5 4

l.v.

44 **Meno mosso** **IV** **accel.** **ritard.** **I** **ritard.** **III** **accel.** **rit.**

mf *p*

i mi a i mi *i mi a i mi*

46

mf *f*

p i m a m i p a m i p a m i p

48

mf *f*

p i m a m i p a m i p a m i p

50 **poco trattenuto** **a tempo**

mf *f*

p i m i a i m i

52

mf *f*

p i m i a i m i

54 **II** **molto rallentando** **a tempo**

f *subito f l.v.*

i m i a i m i a i m i

57 *poco a poco diminuendo al pp*

60 *mf* *f* *mf*

63 *f* *mf* *f*

66 *f* *mf* *f*

69

Cadenza - freely

72 *mf* *mf*

1 0 2 1 0 1 2 *f* II 0 2 3 0 3 0 1 2 0 1 2 1 0 1 *mf* 3 0 1 *sf*

0 2 1 0 1 2 0 2 1 *f* ③ 0 2 1 I 0 2 1 0 1 2 1 2 3 1 2 3 II 0 4 1 -1 *f*

2 4 3 II 0 3 I 1 3 2 1 2 0 2 *ff* 0 4 1 -1 *f* 2 4 3 1 -3 -4

I -1 4 -3 I II 4 1 3 0 0 2 1 4 1 3 0 4 1 2 -4 3 2 1 *sf* *sf*

0 2 0 0 1 0 2 0 0 0 2 1 3 0 1 3 4 3 0 2 3 1 -2 1 0 0 1 3 2 1 9

5

Lento $\text{♩} = 69$

0 0 4 0 4 1 2 1 0 1 0 4 0 *f* molto legato 0 4 0 4 1 4 *mf* 1 3 1

6 -1 2 0 1 4 ② 3 ③ *p* 0 4 1 2 3

mf 0 1 2 3 4 1 -1 0

11

17

22

27

32

38

43

48

p

p *f*

mf

mf

f

p

molto ritenuto

sul (6) mf espressivo

♩ = 80

54 *f* *m* *p* *m*

57

60 IV ② ③ ④ II 1 3 0 3 4 0

63 *poco rit.*
attacca

6

Andante ♩ = 96

V III I III I

f *f*

4 III I III ② *mf* ③

8 II ③ I III I III V III ②

13 II I ② *l.v.* *i p i m a i p i m a i m*

II
[17] 2 0 3 0 1 0 2 2 0 3 0 1 1 3 0 2 0 1 0 1 0 2 1 0 2 0 2 0 3 0 1
i p i p i p i m i p i p p (l.v.) m a m i m i m i p i p p

II
[21] 3 4 1 3 1 3 3 4 1 3
poco *f*

IV III IV III
[24] 1 3 3 4 1 3 2 4 1 2 1 2 1 2 1
f

(III) IV III II
[28] 1 2 1 2 2 4 4 2 2 1 2 0 3 0 1 1 3 0 2 0 1 0 1 0 2 1
mf i p i p i p i p i m a m i m

I II
[32] 0 2 0 1 3 1 0 2 1 4 0
i m a m i m a p i m a m i m a p

II V IV
[36] 3 1 2 1 3 1 2 4 1 3 2
crescendo poco a poco

II III
[40] 1 3 3 4 0 3 1 0 1 0 1 3 4
mf

I III I II
[44] 1 3 1 3 0 1 1 3
breve *attacca*

Allegro $\text{♩} = 120$

The musical score is for guitar, page 18, system 7. It is in G major (one sharp) and 4/4 time. The tempo is Allegro, with a metronome marking of 120 beats per minute. The score consists of six staves of music, each with various fingerings, dynamics, and articulations.

Staff 1 (Measures 1-5):
Measure 1: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 2: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 3: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 4: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 5: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.

Staff 2 (Measures 6-10):
Measure 6: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 7: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 8: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 9: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 10: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.

Staff 3 (Measures 11-15):
Measure 11: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 12: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 13: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 14: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 15: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.

Staff 4 (Measures 16-20):
Measure 16: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 17: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 18: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 19: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 20: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.

Staff 5 (Measures 21-25):
Measure 21: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 22: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 23: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 24: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 25: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.

Staff 6 (Measures 26-30):
Measure 26: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 27: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 28: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 29: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.
Measure 30: f *sul* ①. Fingering: 2, 1, 0, 1, 2, 0, #4, 1, -1, 2, 0, 1, 2.

28 $\text{♩} = 60$ *mf sotto voce*

32 *p*

39 *p*

47 *mf*

54 Allegro $\text{♩} = 120$ *f*

58 *ff*

62 *ff*

♩ = 88
66 0 0

f

70

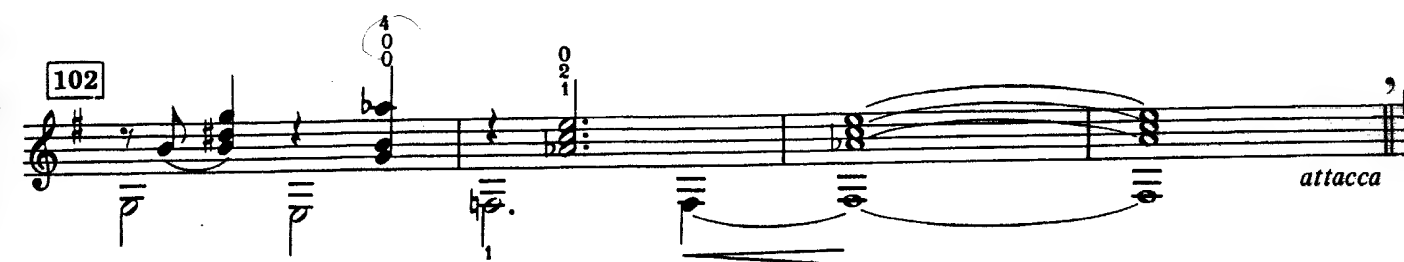
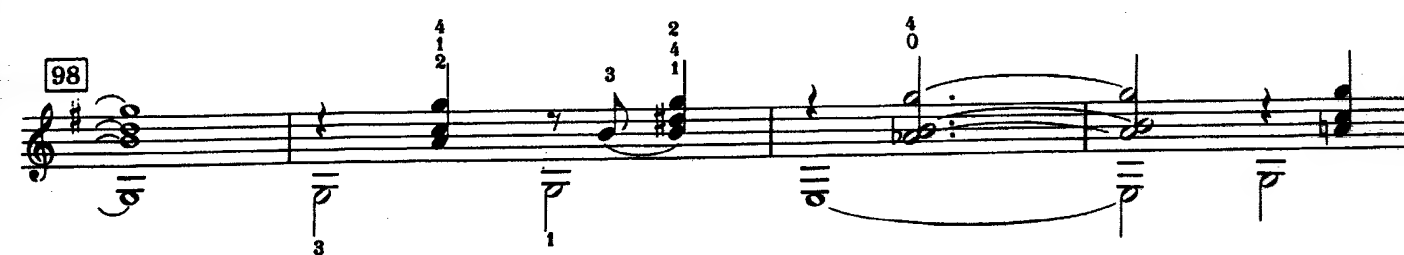
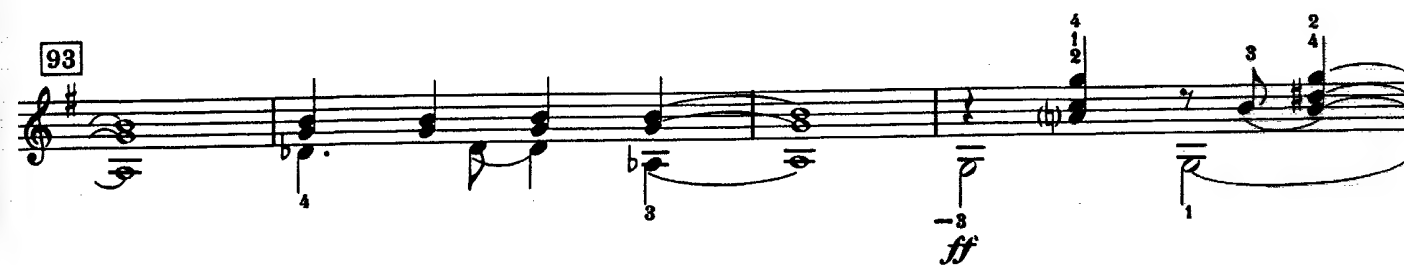
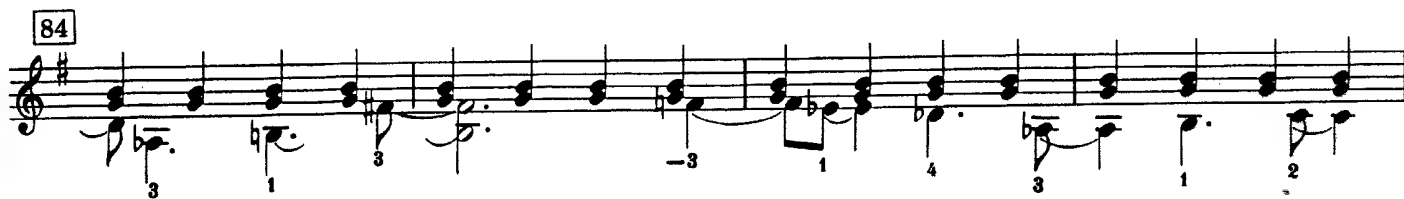
73

(simile)

76

*l.v. both
bass notes*

80



8. FINALE
DANCE

♩=88

III I 4 0 4 1 2 III I 4 0 1 4 2

3 III I 0 4 0 1 2 3 I III 0 4 0 1 4 2

6 III I 0 3 2 3 2 3 I 0 1 2 4 0 0 1 0 2 4 0 0 1 2 0

9 0 1 2 4 0 1 0 0 2 4 0 4 1 2 2 4 0 0 1 2 2 4 3 2 4 0 0 2 0

12 III I III I III I III 0 4 0 1 4 2

15 4 1 2 3 2 3 1 0 1 2 3 0 2 2 3 4 1 3 4 1 2

f *mf* *p* *f* *mf*

[illegible]

The first system of the musical score for 'The Song of the Lark' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'poco f' (poco forte). The score includes a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. Fingerings are indicated by numbers 1-4 above notes. The first ending ends with a repeat sign and a first ending bracket. The second ending ends with a repeat sign and a second ending bracket. The system concludes with a double bar line.

36 *mf* *p i m p p i m p simile*

39 *sul* *f* *subito mf*

42 *III* *II* *III* *II* *subito p* *poco f*

45

48

50 *f* *mf*

53 *III* *ff*

55 *subito p*

58

61 *mf*

64

67 *ff*

70 *sempre ff*

73 VII *mf*

76 *crescendo* *al* *ff* *sfz*

July-November 1978